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the news and views of pssa

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image

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—ooo00ooo—

IN FOCUS...

This month is 17 year old

Rodney Jones of the Germiston
Camera Club.

'Banda' on the cover is
Rodney's and so are the inner
photos in this issue, 'Hellen'
and 'Peace' also 'Lady at the
races' and 'Eva',
printed with a homemade texture
screen. All shot on Minolta
SRT 101 with 50mm and 300mm
lenses, Cover shot on Canonet
with 40mm. With film, Rodney's
a plus-x fan.

A first year B Chem Eng, he has
been keen on photography for 3
years.

Viewpoint

NOT THIS TIME

Well, it's finally happened. This month's column was partly written and torn up no less than four times. Each a different idea, but each just didn't quite gel. Dry? No, I don't think so, probably some sort of restlessness. Business-wise my Company celebrates three very important anniversaries this year. The big month is now, October, and in some way or other I have been or am involved. This month too our Company moves virtually lock, stock and barrel to super new headquarters. It is the latter which is one of the main reasons for it being highly unlikely for me to be able to make Congress this year.

Thinking back, remembering last year's Congress, the fun, the interest, the enjoyment, meeting people, talking to them and I guess the fact that leave should have been six months ago all adds up as I say to a feeling of restlessness. This doesn't help when one tries to sit down and write. The ideas jumble, the mind flits from one thing to the next and thoughts crowd in one upon another. Gad but we wax philosophical this night. Fain would I cease these labours but alas I see the end is not in sight.

I think anyone who has been to a PSSA Congress must feel a similar sense of being left out of the gang when they miss one. Still enough moping before the readers start sending me boxes of Kleenex.

I wish all at Congress a great time and may our honoured overseas visitors thoroughly enjoy themselves and get to see much of this great country.

Keep an eye open for your copy of P & T through the post (see our last issue) and keep on writing and sending us photos, we really appreciate it.

Finally to our new Board, President and Vice Presidents, let's make this year a strong one!



PRESIDENT'S REPORT

This will be my last chat with you as President though if you are interested I could jot down some notes for "Image" from time to time. By the time you read this there will be a new President and I hope he continues the habit of writing for "Image".

At long last Barry Cross has concluded the competition for the new "Image" title and I presume he has announced the winner in this edition.

I attended the competition held at Jabula in which no less than 11 clubs competed. What was particularly pleasing was that even against the fierce competition of the top clubs of Johannesburg and Pretoria the clubs which came last achieved an encouraging total of points. Well done Jabula and your committee don't ever give up this most significant social and competitive evening. I also attended the Vanderbijlpark Salon and much to my surprise for the first time I have been in office was given a plaque similar to the prize-winners - I was also taken out to dinner. What a wonderful evening for me and also all the people who attended the salon.

I shall be presenting for your approval or rejection, at Congress, a proposal for a new structure for PSSA. I think it could work, even if it is rejected perhaps it could form the basis for another workable scheme.

Again I have been on one of my exciting safaris together with Eddie Lightbody and another friend. We went to the Okavango, Savuti in Chobe and Lake Linyanti in the Caprivi. Quite an incredible area and a photographer's paradise. I know Eddie took over 1400 slides and should get many awards for the results. Have you ever fished for bream on one side of a boat, tossed the catch in the water from the other side and photographed the Fish Eagle zooming in to grab the fish? An unbelievable experience, as was the time we were charged by a lion. How many of you have photographed on one day 35 antelope and birds on one spool, including a purple roller? If any of you want details of Linyanti please contact me for I'm sure you keen wildlife photographers would want to

know of this place - you can even fly there direct from your nearest airport.

I would like to end with thanks to all my wonderful friends in PSSA who have made my life so exciting and rewarding during the last seven years. I certainly will not disappear from the scene but my participation will be less.

God bless you all,

Les

IMAGE WINNER!

I suppose one sometimes tends to be cynical or perhaps a little disenchanted doing the same thing or asking the same questions over and over.

I must admit that I was somewhat sceptical about the amount of response we would get from our Image competition. Well, as has been mentioned previously the response was extremely gratifying. Now, I have the name of the winner in my hot little hand and I have seen all the entries.

For once, words almost fail me. The quality of the entries is high, but this as you know was not a pre-requisite. What is astounding is the amount of thought, time and originality that has gone into each and every entry. There was not one entry that failed this, the most important requirement and the whole basic concept of the competition. It did of course make the judging extremely difficult as it was not merely a case of simple elimination. When it got down to the final stage there were nine potential winning designs from which the winner was eventually declared. It took a great deal of soul searching but when the final choice was made, the entry was turned over to discover the name which was - wait for it

Mr W Willmer APSSA ARPS
408 The Gables
Esplanade
Durban

Well hearty congratulations and sincere good wishes! To all the others who entered many thanks indeed for a truly splendid effort.

Asahi Pentax brings you the MX and the ME. The world's smallest, lightest, 35mm full frame SLR cameras. The days of lugging heavy cameras are over. For here in a light compact design you'll find the kind of advanced technology usually reserved for bigger cameras. Pentax is the first to use Gallium Arsenic Phosphorus Photo Diodes. It's a revolutionary metering system with a response 1000 times faster than the normal CdS metering system. This system is insensitive to infrared rays, has low light level accuracy, and there's no time lag in exposure measurement. Both MX and ME have a new miniature range of lenses, conveniently interchangeable with all Pentax 'K' cameras. The standard lenses range from 40mm, 2.8; 50mm 1.7; 50mm, 1.4; 50mm, 1.2. There's an exciting combination of revolutionary features in each camera. Both have a magic needle loading system, flash synchronisation, self timing to delay shutter release, a silver coated penta prism viewfinder, and can take motorwind. Both feature the built on Hot Shoe which allows you to use a flash unit without plugging in a cord. Let's take a closer look.

The Pentax MX. The MX has a mass of only 495 grams and is easy to load, easy to wind. It features through the lens exposure from 1/1000 of a second to 1 second, operating on a focal plane shutter. There are eight interchangeable focusing screens, and the world's lowest level of mirror shock. A big range of accessories is available for the MX. From flash units to telephoto lenses. The MX offers a choice of Auto Winder or Motor Drive. The Auto Winder MX, designed exclusively for the MX, allows for all shutter speeds, except B (Bulb). A Light Emitting Diode flashes in the viewfinder for confirmation of correct

shutter speed. The built in Tripod Socket allows Winder MX to be attached to a Tripod. The Winder MX handles up to two frames per second. The Motor Drive MX, also designed exclusively for up to 5 frames per second, allows for Rapid Fire Consecutive Exposures, a choice of power source and remote control. The Standard Back Cover of the Pentax MX is interchangeable with the Bulk Film Magazine. And too, the Dial Data MX Back attaches in an instant, converting your MX into a data camera.

The Pentax ME. This little wonder, even smaller than the MX, is fully electronic and has a mass of only 460 grams. It features automatic through-the-lens exposure from 1/1000 of a second to 8 seconds, operating on an electronic metal bladed shutter. The ME features a built in micro computer. It calculates for you and leaves you free to concentrate on the image. The efficient circuitry of the ME requires only 2 inexpensive 1.5V batteries (as opposed to 6 volts required by most electronic cameras). A Stabilizer Circuit removes the problem of distracting lights in the viewfinder. A Hold Circuit, also exclusive to the ME, holds the LED in its correct position, even during the movement of the mirror. This further eliminates distraction. A unique Meter Switch can be turned on, and left on, or turned on at the moment of exposure. The Auto Winder ME allows for function in rapid succession depending on light conditions. Regardless of the speed at which the film is transported, the ME responds every time. This then is the MX and ME. You'll be pleased to hear that not only are they the smallest, lightest SLR cameras around. They're also the best value for money. You'll have no difficulty in recognizing them both, at your camera dealer.

The world's biggest development in SLR cameras is the world's smallest SLR cameras.



The new MX and ME. From Asahi Pentax.

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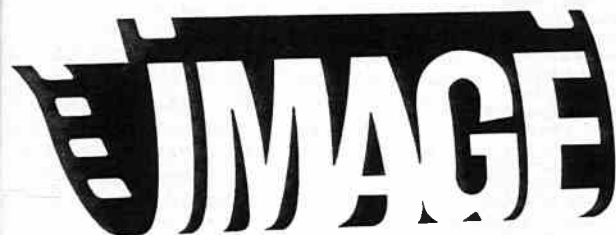
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You were all so close it was quite agonising.

-----oOo-----

NEW MAGAZINE COVER



-----oOoOo-----

SCRIPTWRITING

by PETER SMITS - Pinelands

The preparation of a script for a film goes through many stages from the time the idea for the film is first conceived until it is finally shot and put in the can. Even then it is often changed when the reels return from the laboratories and scenes or shots are found unsatisfactory.

First, there is a brief "outline" of the idea. Then follows the film "treatment". This is the story of the film presented in ordinary plain language without technical jargon. It is prepared to indicate the mood, emphasis

and style of the film. This is easy to study and discuss and allows all those involved to consider and prepare requirements. It is particularly useful for presenting the plans for a film to sponsors, especially when they have no knowledge of the technicalities of film making.

Sometimes the treatment may be re-written several times or at least altered at various points before it is finally accepted.

The treatment also enables the script writer and/or cameraman to study possible scenes and shots before they are taken and to plan camera placings. The "shooting script" can then be written with greater ease. It will contain all the necessary settings and instructions, although much must be left to the discretion of the cameraman. This shooting script will detail, shot by shot the following:

- The shot number
- The location
- Time of day or night
- The area seen by the camera, such as
 - Long Shot (LS)
 - Medium Shot (MS)
 - Close Up (CU)
 - Extreme Close Up (ECU)
- The camera angle, if it is not normal, ie
 - Upward or Downward
- The subject and the action.
- Camera movement, eg
 - Tilt or Pan
- Sound
 - Speech, Commentary, Narration
 - Music
 - Effects

A typical example is
Shot 10. Outside front of Post Office with post boxes. Morning - time shown by clock above. LS. Lady comes out of front door, pauses to moisten stamp which she affixes to an envelope which she then places in the post box.

This may seem a lot of work but the more film work that is done the more this is found to be necessary, and of course, helpful. The emphasis changes from pure camera work (which is still important) to preparation. Also in these days of rising costs, it can save a lot on wasted film, thus reducing your cutting ratio. Unlike the large studios, where film

costs are only a minor item in the budget and cutting ratios of 20:1 are the order, the non-professional aims at a much lower figure. A ratio of 5:4 is not impossible to achieve in documentary work.

In a big production it may be necessary to go even further and prepare a "break-down" script. This is really a re-arrangement of the shooting script, in which all shots taken in the same location or from the same position are grouped together, so that there is a minimum of moving. It does result in more editing. The necessity for such a script will depend very much on the film or theme concerned.

Very often a film includes or has long sequences based on stills. Take, for example, a film on the work of an artist. Many of his works must be shown, not only in whole but in great details. To bring life to such studies, the camera will tilt or pan (in Close Up) across the various paintings or sketches. There will be Faces, Cuts and particularly Dissolves, all in quick succession. This type of work is generally done in a laboratory on a special bench with the camera mounted on a rostrum and facing downwards, so that the objects being photographed lie flat. (Similar equipment is used in animation work). The shooting script to be used by the rostrum cameraman must be very detailed so that he/she will know exactly what is required.

To simplify this script but also to clarify the requirements, a form of picto-graphic short-hand is often used. This is really just an extension of the system of using letters to describe shots, eg LS for Long Shot, but using symbols. The following are commonly used :

- Λ Fade in
- ∨ Fade out
- ∇A Dissolve
- = Cut
- | Static camera, ie no pan or tilt
- ⋈ Camera movement - pan, tilt zoom, dolly etc.
- Wipe (left to right)
- ← Wipe (right to left)
- ↕ Wipe Vertical wipe

These, of course, are used in combination, together with a numeral to indicate the length of the shot, usually in seconds, although in critical cases, frames may be given. Here are some examples:

- ∇A White Screen - Fade out to White Screen ie a white Fade In is superimposed on a scene Fade Out.
- ∨ 2
^ 2 - Fade Out, in 2 seconds, followed by a Fade In also taking 2 seconds.
- ↗ 2½
Pan right - Fade In over 2½ seconds, at the same time panning the camera to the right. When copying from a still, the camera will be stationary and the picture is moved under it from right to left.
- ↑ 2
4 - Fade In over 2 seconds, with the camera static. Hold the shot for a further 4 seconds then Cut.

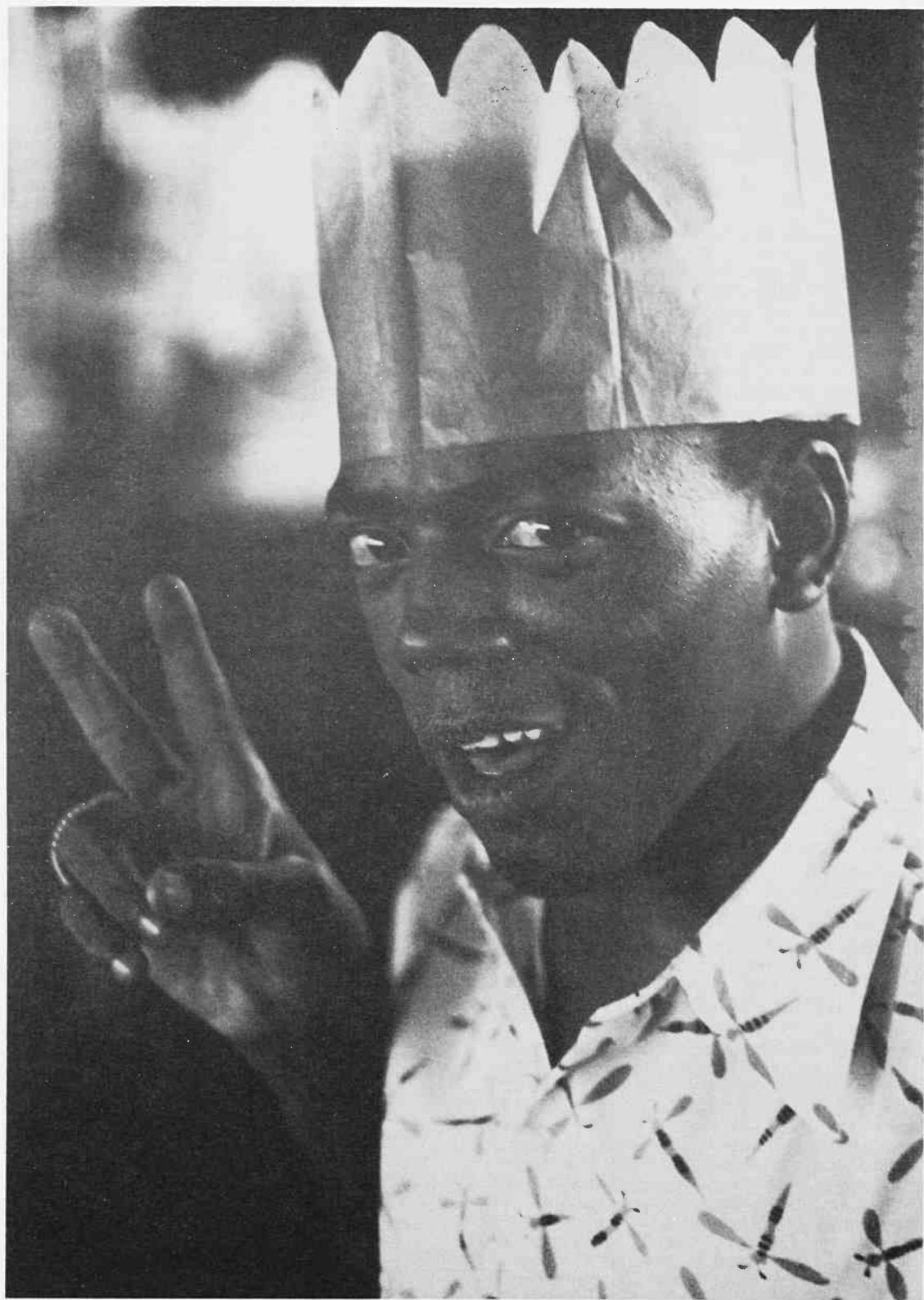
This system is also useful in depicting multiple screen images, as when a title is superimposed on a live background. This is done like this:

- Shot 1. A. LS. Looking down on soil being turned over by a plough.
- B. Title "Meals for the Multitude" in white letters.

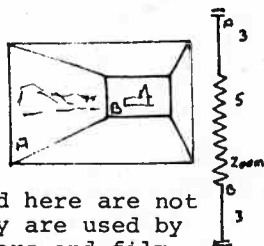
Two, three or more images can easily be depicted like this and is often effective when several facets of an activity or related subjects require to be shown at the same time. An additional diagram may be necessary to show the relative positions of the various pictures on the screen.

As mentioned earlier, stills, such as paintings or old photographs, are often copied. Apart from pans and tilts across these pictures, to add movement, it is sometimes desirable to Zoom in to a particular feature which is not necessarily central. To indicate this to the rostrum cameraman it is useful to prepare a sketch showing the areas covered at the start and end of the zoom, like the sketch following. "A" is the view at the start and "B" that at the end. Tilts, pans and diagonal movement can be indicated





in a similar manner, an arrow being added to show the direction of movement.



The methods discussed here are not unique or new. They are used by many top script writers and film makers. There may well be other systems. In developing or using one the scriptwriter must be sure that it is simple, descriptive and understandable, without undue explanation to the user, particularly the cameraman who must follow the script. Try it and you will be amazed at how helpful it is.

SLIDE MOUNTING

A couple of issues back, we featured a letter written to us by Ann Passmore of Durban querying the validity of glass mounted slides.

Well Ann, Bless You, for members have started to respond and in so doing have given us more valuable copy.

Here's what they feel about the subject:

GLASS OR WITHOUT

I read Ann Passmore's article on damp problems as the rain trickled down the window for the fifth consecutive day (and night) and personally feel that there is far less risk to slides mounted without glass.

It may interest readers to know that Cape Town Photographic Society also accepts unglassed slides for its monthly and annual competitions. This step was taken after members' slides had been damaged during projection and after noting that at least one International Salon accepts slides without glass. Worcestershire Camera Club runs a yearly International Slide Exhibition that is approved by PSA and one of its rules is as follows:

"Slides should be mounted in glass, but cardboard mounts are acceptable at the entrant's own risk". As slides are normally exhibited at owner's risk this stipulation does not appear to be of great significance. However I agree that a cardboard mount could prove dangerous but a plastic mount should be acceptable.

Personally I have entered few of the more recent National and International Slide Salons - largely due to the formidable task of ensuring that the slides are free of damp. Even slides mounted during the dry "south easter" months looked terrible when projected and I moved them out of the projector (a Leitz) without delay. Thus I agree whole-heartedly with Ann that our Salons would attract more entries if slides could be sent without the highly doubtful "protection" of glass.

I have tried a great many different types of glass mounts - including the aluminium type that requires a clamp but nevertheless the task of mounting slides in glass during a wet winter becomes a nightmare.

Come on, Transparency Division, what about it?

May Sim APSSA - Cape Town
Photographic Society

---oOo---

Dear Sir,

In response to your call for readers' opinions regarding Ann Passmore's letter entitled "Glass or Without" in last IMAGE, I must respectfully disagree with both of you.

The purpose of glass-mounted slides is not only for protection, but to make the slides uniformly FLAT. As with all films, slides tend to curl towards the emulsion side. Ordinary plastic mounts flatten them to some extent, but a slight bulge in the centre is always left, and this causes focussing problems in the projector. If the slide is in focus when first screened, after a few seconds it will "pop" out of focus again when the heat from the projector lamp expands it, necessitating refocussing. When the following slide comes on it is out of focus, and you have to wait for

an annoying few seconds for it to "pop" into focus too.

But that's not the only problem. Even after a slide has "popped" it is not completely flat. Careful scrutiny of an unglassed slide will often reveal a discrepancy in focus between the centre area and its outer edges. Apart from wasting a lot of time during the judging sessions, this has a tendency to cause judges to weep and gnash their teeth.

I, for one, am not convinced that unglassed slides are not likely to become scratched with handling. And even if all Salon Committees agreed to accept unglassed slides, I am quite certain that you would still get many entrants insisting on using glass mounts. Salons would then have glassed and unglassed slides being screened together, which means refocussing the projector every time you go from one to the other because of the different film planes. By the end of the salon the judges would be screaming and chewing the carpet.

As far as dust is concerned, slide-film itself holds far more static electricity than the glass mount does. Once you have managed to get your slide free of dust and mounted between glass, you'll find that very little dust will later cling to the outside of the glass mounts. This cannot be said for unglassed slides - dust veritably JUMPS onto the naked slide film and clings to it. And regarding dust getting inside glassed slides while at salons or elsewhere - it won't if you use GEPE glass mounts. Only those thicker, hinged glass mounts allow dust to get in. I have never had a Gepe glass slide come back to me with dust in it, and I enter nearly every salon. And believe me, living in SWA (the "Land between Two Deserts") we know all about dust problems. Here's a tip - use a feather to dust your slides with instead of the usually recommended sable brush. Rub the feather up and down on your shirt a few times to gather static electricity, and then draw it over the slide. The dust clings to the electrified feather and - voila!

Moisture is a problem but not insurmountable. Hold your slide and mount above your electric toaster for a few seconds to dry before mounting them. Mounting with Erie masks, which separate at least one film-to-glass

surface, also helps. But the easiest solution is just to buy anti-newton glass mounts.

Sincerely,

Greg Woods - Windhoek
Photographic Club

---oOo---

Dear Barry,

The suggestion put forward by Ann Passmore, Durban Camera Club, in your July issue under the heading "Glass or Without" is certainly long overdue. My congratulations to her for smacking the proverbial nail squarely on the head.

Although I live in "Sleepy Hollow" the humidity here is such that moisture is effecting my slides as well, and I am in full agreement with Ann's suggestion that salon rules be amended to allow slide entries being unmounted between glass but, framed in durable plastic.

Our local Society, like our Durban Club brothers, do not require that monthly slide competition entries be mounted in glass and to my knowledge no complaints of damage have been lodged.

My experience as a Welkom National Salon Committee member, concerning broken glass mounts is similar to Ann's experience in a salon held in Durban recently. I remember entries arriving from Lourenco Marques without glass and being returned to authors, from whom not a word of complaint about damage was ever received year after year.

Conversely, seldom did a salon not receive a parcel of glass mounted slides with the glass broken into fragments causing untold damage to the slides they were intended to protect.

As you agree Barry, that non glass mounts are easier and cheaper than glass mounts what steps are now necessary to have this question debated by the top-brass in order to effect a change in the salon rules? Come, come now, let a decision be taken soon and not wait for our grandchildren to grow up and have to take the final steps in the matter.

Perhaps it would be opportune for a decision to be taken at PSSA's AGM





in October next - I hope so.

Yours sincerely,

Trevor Nel - Pietermaritzburg
Photographic & Cine Society

---oOo---

*Whilst May Sim gave a thought to our
Transparency Division, Greg Woods has
something for all Salon organisers.*

Dear Sir

Here is an appeal to all salon
organisers, made on behalf of us
dusty-eyed, over-exposed photographers
from the "Dry Country".

There are many of us out here (and a
great many more, I am sure, in other
"country districts" of Southern
Africa) who, owing to reasons of
distance, thirst, etc, cannot attend
the salon exhibitions.

In order, therefore, to get an idea
of the kind of pictures that are
winning awards on the salons, and of
the latest trends and fashions in
salon photography, we are forced
to rely entirely on what we see
reproduced in the salon catalogues.
You can imagine how bewildering it is
then, when we see award-winning
pictures that show animals with horns
disappearing out of the top of the
frame, tails amputated, rumps just
touching the edge of the format, and
the same thing happening to humans'
elbows, feet, etc, and insects'
antennae. I cannot believe that
these pictures were composed like
this in their original form. I must
conclude then, that this "cropping"
takes place during the production of
the salon catalogue. Now - question:
is this really necessary?

I appreciate that space and cost are
important factors in producing a cata-
logue, but would it cost THAT much
more to reproduce the pictures in
their original format? Surely it
defeats the whole purpose of publi-
shing a good picture if that picture
is no longer good when published?

I am sure that only a small per-
centage of salon entrants actually get
to see the exhibition. It would
seem, then, that the reproduction of
photographs in catalogues is for the
benefit of those unable to attend, as
those who can attend can see the
original works and need only a written

catalogue to guide them. Please,
chaps, let's not then defeat that
purpose by confusing the non-atten-
-ers with reproductions that don't
look like the originals. Remember,
the catalogue is all we've got to
work on. I am sure that the winning
photographers, too, would prefer to
see their work reproduced as they
composed it.

While on this subject - a word of
hearty congratulations to Bloemfontein
for an outstanding catalogue for their
1977 salon. Although it also fell
victim to the abovementioned cropping
problems during printing, it neverthe-
less was a giant step forward in
catalogues, and an example for others
to follow. Mooi skoot, Bloem!

Sincerely,

Greg Woods - Windhoek
Photographic Club

from the Secretary's desk

A number of members have been remov-
ed from our mailing list due to the
fact that their magazines or receipts
have been returned by the Post Office.
If any other members know their
present whereabouts, please ask them
to let us have their new addresses.
They are:

Mr MHJ Goetz Pretoria	Mr M Penn APSSA Johannesburg
Mr D Mego Luipaardsvlei	Mr PJ Brennan Vanderbijlpark
Mr M Meyersfeld FPSSA Johannesburg	
Mr & Mrs RA Huskins Kimberley	

---oOo---

Kodak Limited have very kindly
given PSSA a supply of a very good
booklet entitled "How to Run a
Live Camera Club". Although an
American publication, it contains
some very good advice on keeping
a club active. We have decided to
keep a supply for future new clubs
and the rest will be given to clubs
or individuals interested in start-
ing clubs on a first-come-first-
served basis. If you would like a
copy (free of charge!!) write
immediately to me at PO Box 2007,
Johannesburg 2000.

letters to the editor

the Agfa-Gevaert company in Germany concentrating on equipment and materials for amateur and professional photography, and their counterparts in Belgium on products for technical photography, eg film for X-ray, movie and TV; microcopying and photocopying equipment and materials.

The efforts of 10% of all personnel and 6,5% of the total value of sales are applied to research. More than half of present sales are achieved with products that did not exist in their present form 5 years ago. Over 1 000 patent applications were filed within 3½ years of the merger. The ambition of constantly improving products has been realised in all directions and from these efforts the photographer can take advantage of many familiar products which have reached the peak of perfection consistent with today's technological developments. We refer to such firm favourites as Agfacolor CT18, CT21, Agfachrome Super 8, the range of Agfachrome 50S/L and Agfacolor 80S colour reversal and negative emulsions; additionally the superb Agfapan range of B/W films; Agfacolor PE (resin coated) colour and B/W papers which are all in regular daily use by discriminating photographers.

The length of films produced annually by the company is sufficient to span the equator over three times, and the popular Magneton magnetic tapes in a wide assortment for professional and amateur use comprise also an important division of specialised production.

Where there are films there must be cameras and since 1945 40% of the total German output of 70 million cameras have been manufactured by the Agfa-Gevaert Company. Prior to the merger Agfa distinguished itself with the design of such popular models as the Billy, Box, Karat, Isolette and Silette. In 1959 the sensational Agfa Optima with its fully automatic exposure control set a new fashion in picture taking and resulted in the production of over one million of this best seller.

In more recent years Agfa retained its traditions for inventive genius by designing the highly successful range of Agfamatic pocket cameras renowned

for the exclusive shutter release for reduced camera shake.

Facilities for customers to undertake specialist or refresher courses on its products exist at the photographic centre at Munich and at the same time provides a forum for the exchange of ideas for the general advancement of photography.

In the modern world untold benefits result from the photograph - a universally understood language which knows no barriers. Agfa-Gevaert symbolises this image of improved communications by reason of its successful international collaboration in the sphere of the photographic and allied industries.

SALON SCENE

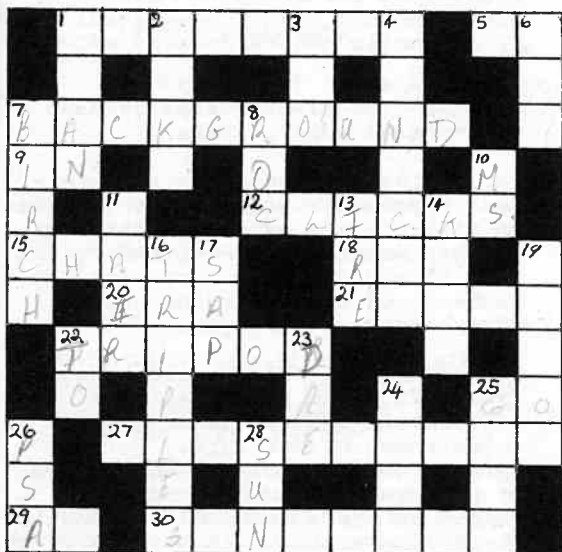
NATIONAL SALONS

1. West Rand (Prints, Slides, Diaporamas, Cine)
Closing 3 February 1978
Andre du Toit APSSA, PO Box 276, Florida 1710
2. Fifth National Wildlife (Nature Slides)
Closing 29 March 1978
Derek Pearman, 68 Mons Road, Bellair, Durban 4094
3. Welkom
Closing September 1978
Ben Mulder, PO Box 14, Welkom 9460
4. East Rand

INTERNATIONAL SALONS

1. Cape of Good Hope
Closing 28 March 1978
Ted Dickinson Hon FPSSA, PO Box 2431, Cape Town 8000
2. Durban
Closing 14 June 1978
Eric V Norman, PO Box 1594, Durban 4000
3. East Cape Feb 1979) Times reser-
4. Pretoria April 1979) ved for thes
5. Border June 1979) if they want
6. SA September 1979) them.

PAM'S X-WORD



10. The modern female (2)
11. Blond loud melody (4)
13. Ireland less a country shows anger (3)
14. The proverbial one denotes a union (4)
16. The French trips are more than doubles (7)
17. Asp giving juice (3)
19. What the owl does out to obtain an image (5)
22. & 23. The top of the scale (2 + 3)
24. Girl imbibing holds a leg (4)
25. Archaic you (4)
26. Our USA counterpart (3)
28. The best light (3)

by Pam Smith

ACROSS

1. Let Mira take A Cloth (8)
5. Half a developing unit shows appreciation (2)
7. In focus it can be disturbing (10)
9. At home (2)
12. 2 hundred and child's pet worm make snap-happy sounds (6)
15. Push Tom initially into Charles for talks (5)
18. President did before taking office (3)
20. Irate less 22 down army (3)
21. 'E has a chop and makes history (5)
22. Fall and fall into disfavour initially with the bank for a firm stand (6)
25. Forward preposition (2)
27. Shall fight, wrongly illumination (10)
29. Shows where (2)
30. I bless around the printers measurement gives level-headed (8)

DOWN

1. Name a Nation which has a miserly centre (4)
2. On a film set it could be the first (4)
3. Such a cheque is to the beneficiary's advantage (3)
4. A hundred planes give a protective cover (3, 4)
6. As free as a bird holds speed (3)
7. Type of rod for beating a tree (5)
8. Centre less 'e about for mythical bird (3)

More and more new members are joining PSSA and in welcoming them we hope their membership will be a rewarding experience:

Mr LG Scheepers
Walkerville

Miss D Rissik
Johannesburg

Mr FH Smith
Maclear

Mr PJ Joubert
Bloemfontein

Mr MFS Jorge
Isando

Mr R Lomax
Kroonstad

Mr JA Doble
Randfontein

Dr LJ David
Benoni

Mr RB van Aardt
Port Elizabeth

Mr ET Jones
Knights

Mr PF Mohr
Estcourt

Mr & Mrs AH Bell
Springs

Mr A Brand
East London

Mr E Field
Johannesburg

CLUB CHATTER

CAPE

Recent Salon acceptances are now to hand, and a number of Members are to be congratulated. Those successful in the Pretoria International Salon are: Bambine Rauch, 3 slides; Isabel Richardson, 2 slides; Daphne Starling, 1 slide; Roy Johannesson, 1 slide; Nirman Patterson, 1 slide, 3 prints; May Sim 2 slides; Ted Dickinson, 2 prints. On the Wild Life Society of SA National Salon Bambine Rauch had 5 slides accepted in addition to her success mentioned last month. May had 4 acceptances. On the West Rand National Salon 4 prints of Ted Dickinson's were accepted and he gained a Certificate of Merit and a Silver Plaque. May Sim was also successful overseas, having two slides accepted on each of the Guernsey Channel Islands and the Worcestershire International Salons, with an Honourable Mention in the latter.

Our members have obviously been working hard. They have also been active in their efforts for others. Dick and Mary Rawkins showed slide features to the Seniors Club at Rondebosch, and May Sim gave a show to the Fish Hoek Society, while Ted Dickinson gave a Lecture and judged prints and slides at Bellville.

*From CAPE TOWN PHOTOGRAPHIC SOCIETY.
Congrats all!!*

Subsequent to this we have heard the sad news of Bambine Rauch's death and we extend our sincere sympathy to CTPS who, no doubt, will miss her participation in their Club activities.

APOLOGY

We must apologise to A.F.O. for the error in our July issue. For some reason the gremlins crept in and our printer omitted the captions on the Fuji award photographs.

QUEENSBURGH

It was also decided to advertise the Club activities on a board in the Library building. This will be in the form of still photographs showing club members working on the various aspects of cine work, such as filming, editing, sounding, titling, etc., and receiving awards at the Best of the Year Show. Roy Taylor has offered to take the required still shots at our next club meeting; props will be provided, while club members will be asked to assist in posing for the photographer.

From 'FOCUS' Queensburgh Cine Club

Another good member-attracting idea!

WINDHOEK

A word in your ear! Why are so few members entering the national and international salons? Our Novice and Intermediate workers have produced some excellent slides at our grading sessions. Try entering these for the local salons, even if they are rejected, it gives a very good idea of how you are shaping up. At this stage I would like to extend my hearty congratulations to those members who recently had acceptances at Bloemfontein and Border. To me it will always be a thrill to receive the notification card with a red circle drawn around an acceptance. Another point, the more members that enter, the more so will we be putting our Club on the Salon Map. The next Salon is Vanderbijlpark National Salon 1977, which closes on 26 July 1977. I would at least like all our Intermediate members entering. Remember, you require at least three National Salon acceptances to advance to the Advance Grade. Members must please note that although you are in the Novice Grade, you must also try your hand in the Salon, as these will also count for your advancement.

From 'TRANSPARENCY' News Bulletin of the Windhoek Photographic Club.

We 'pinched' this for a word in everyone's ear. After all it applies to all of us and our Clubs!

PIETERMARITZBURG

6...DO YOU REQUIRE A PHOTOGRAPHIC MODEL? 21 year old model has gained experience modelling for the Fine Arts Dept. of University of Natal.

CONTACT: Mr C Attwell at Natal University OR: Call at 40 Burger Street.

*From 'KALEIDOSCOPE' Pietermaritzburg
Photographic and Cine Society.*

It strikes me that were this in Johannesburg for example the model would be extremely busy. It might earn for the model a small amount of pin money and would probably save clubs and photographers going grey looking for subjects for portraiture etc. Yet this is the first ad. of this type I've seen in a club magazine. Are no models available or do clubs guard them jealously? How about a similar type of co-operation we never see: "Going to UK Sept-Oct based London then Edinburgh. Will be using super eight. Anyone wanting footage of mentioned areas for fill will try to oblige, Please contact etc ... etc...

So think about it. If you got ads send 'em in, our smalls col. don't cost nothing.

FLORIDA

Swop Shop

Bert Dalving has a Velbon tripod and Paillard-Bollex pan head for sale : R70.

Also available are 350 metal cans and reels (400 ft, 16 mm) at R3 ono. Paul Jankiewicz has a Bauer 16mm magnetic/optical recording sound projector for sale. New price approx. R1 500. Special offer at R500.

Contact him at 52-7971 extension 19 during office hours, or at the club.

From 'SPLICE' Florida Cine Club.

That's more like it.

Last but not least our congratulations to Loukie Viljoen APSSA for having been awarded a PSA silver medal at the Border International Salon as well as one Honorable mention at Border and two Honorable mentions in Bloemfontein. This shows that our photographers can compete with stiff American and overseas competition. Other Bloemfontein Acceptances were - Walter Lovell - 4, Irene Lovell - 1, Dave Thorn - 1. Well Done.

From 'WIDE ANGLE' Florida Camera Club.

SPRINGS

Congratulations

To Margaret Schaffner on winning the President's Shield with her beautiful shot entitled "YOUNG LION".

To Hugo Germishuys on being promoted from inferior being to superior being or, less accurately but more vernacularly, from the Intermediate to the Advanced grade.

To our President, Hugh Donaldson, on being promoted from Beret to Bronze Beret. Nice Work, Hugh.

From 'COLORAMA' Springs Colour Slide Club

WINDHOEK PHOTOGRAPHIC CLUB

Dear Friends,

Being so far away and detached from the rest of South Africa's photographic "scene", our club greatly misses contact with other clubs and photographers, and learning what is currently the trend or style in photography.

Our club would welcome visits from any South African club members who are in the Advanced and/or Beret sections of their home clubs, for the purpose of lecturing to our club during the program of our monthly club meeting. They are asked to please bring plenty of slides to show us, or prints, or both, and plan on a lecture of anything up to 30 minutes. Our club meets at the Tal Park Recreation Club, Bahnhof Street, Windhoek, on the SECOND TUESDAY EVENING OF EACH MONTH AT 8.00 PM. Anyone coming this way on holiday or business at this time of the month should phone Bill Murray, 43331 (h), 25595 (b), or Greg Woods 51705 (h & b), or Scotty Scott, 42526 (h), 298-2558 (b).

Of course, any Intermediate or Novice workers are also very welcome to attend our meetings, but lectures would for obvious reasons have to be limited to Advanced and Beret Workers.

Yours sincerely,

Greg Woods

SECRETARY

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